

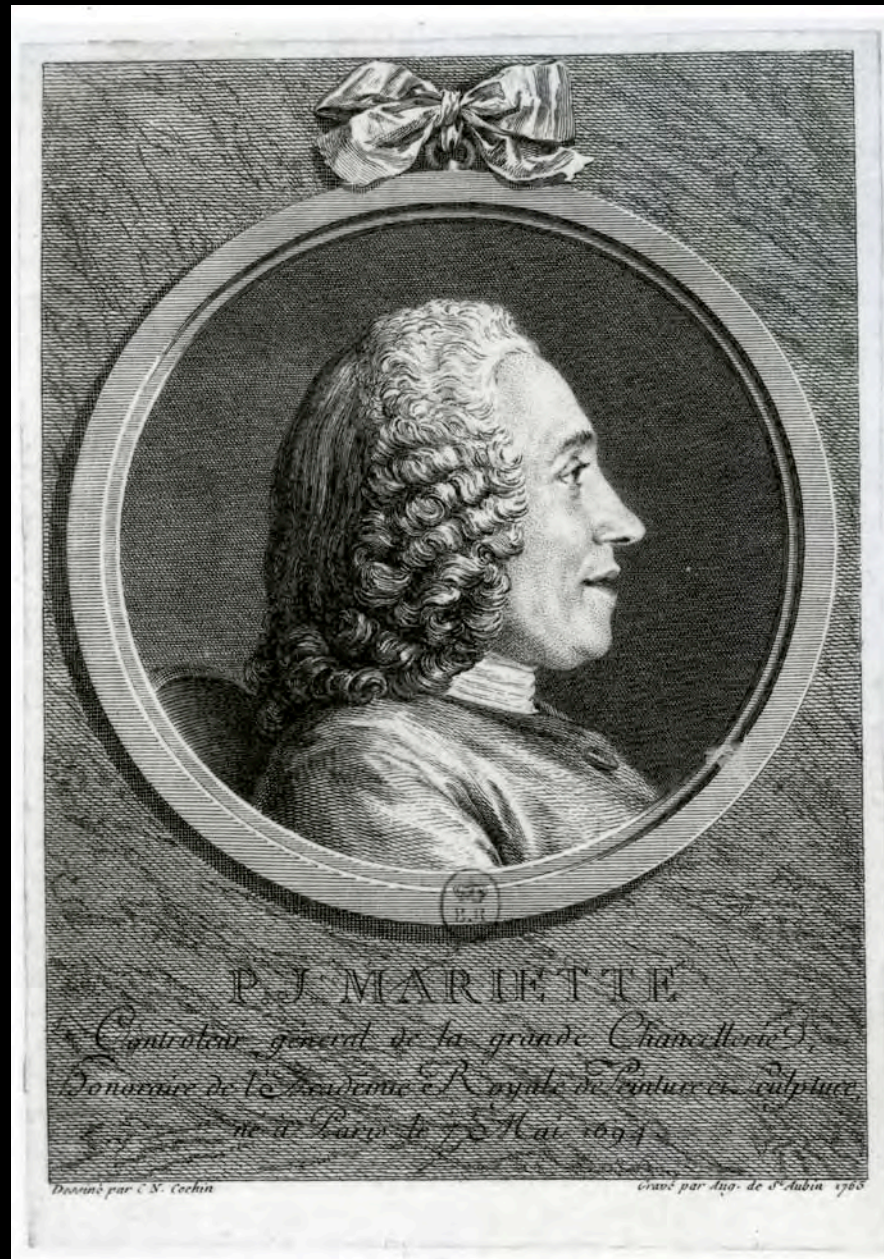
# Art, Commerce and Scholarship in the Age of Enlightenment: Pierre-Jean Mariette and the Making of Art History

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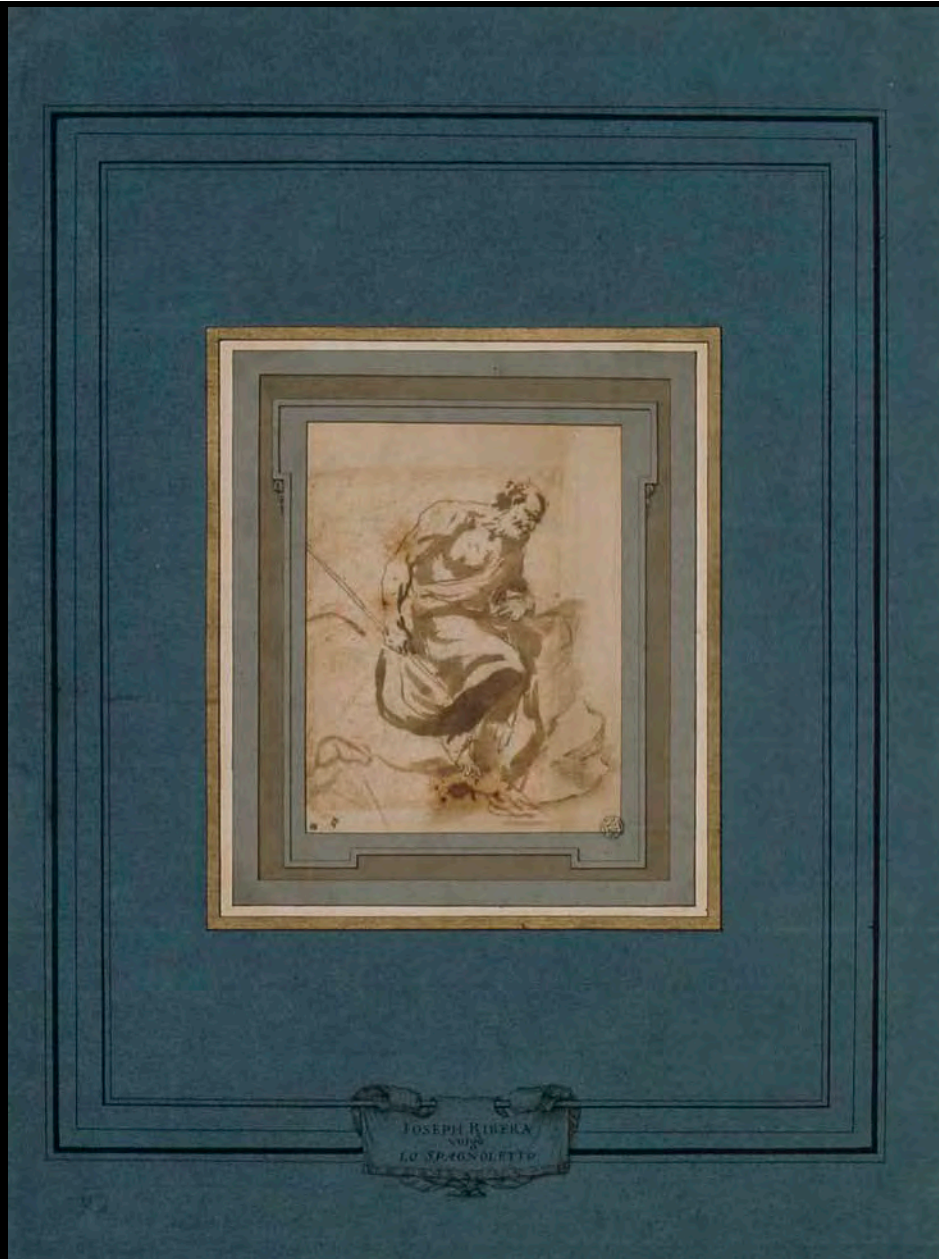
Council of Graduate Schools Annual Conference, San Francisco,  
December 3, 2009



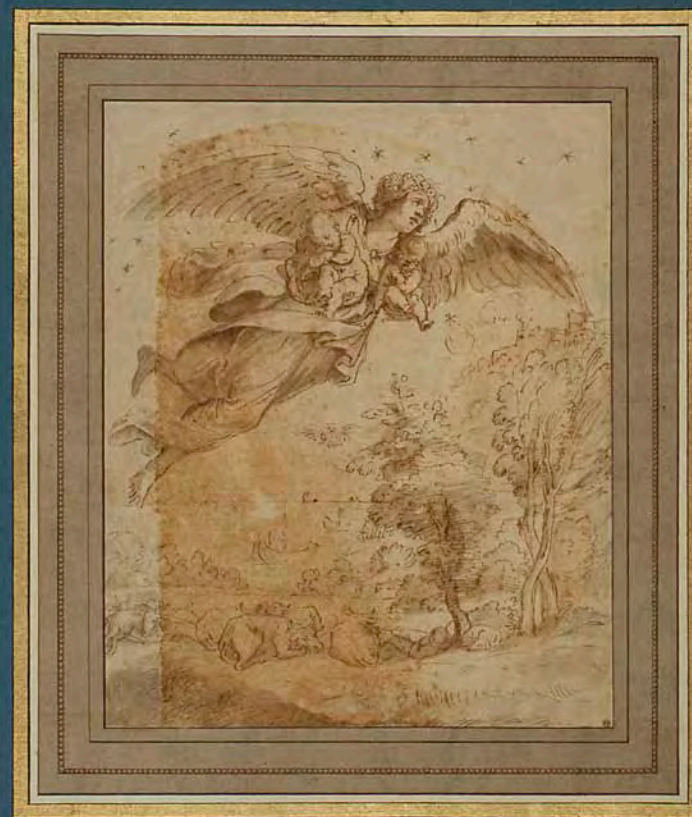
A. de Saint-Aubin after C.N. Cochin, Portrait of Pierre-Jean Mariette, 1765.



A drawing from Mariette's collection in a typical Mariette mount.

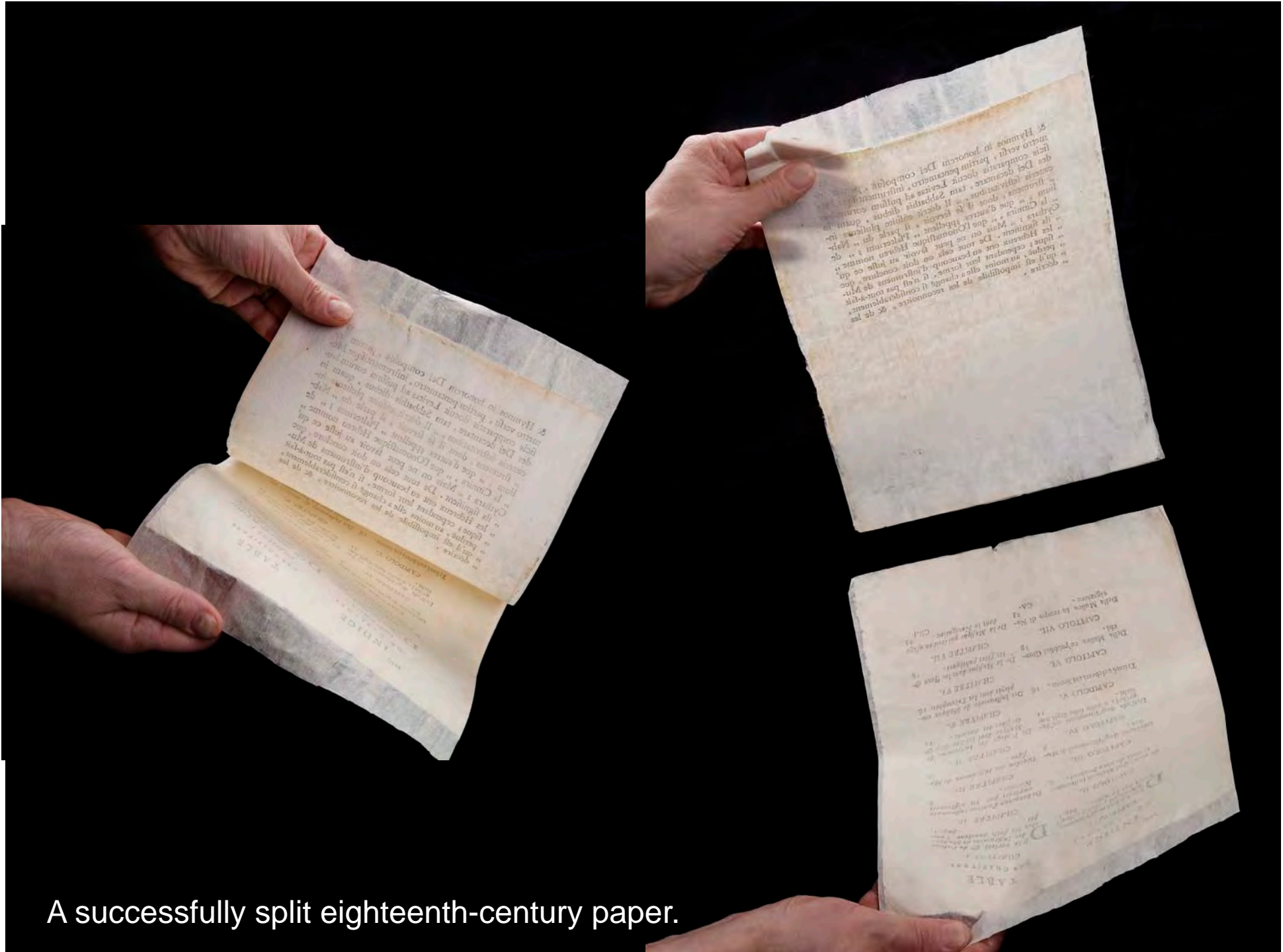


A typical Mariette mount, constructed to focus the viewer's attention on the drawing at its center.



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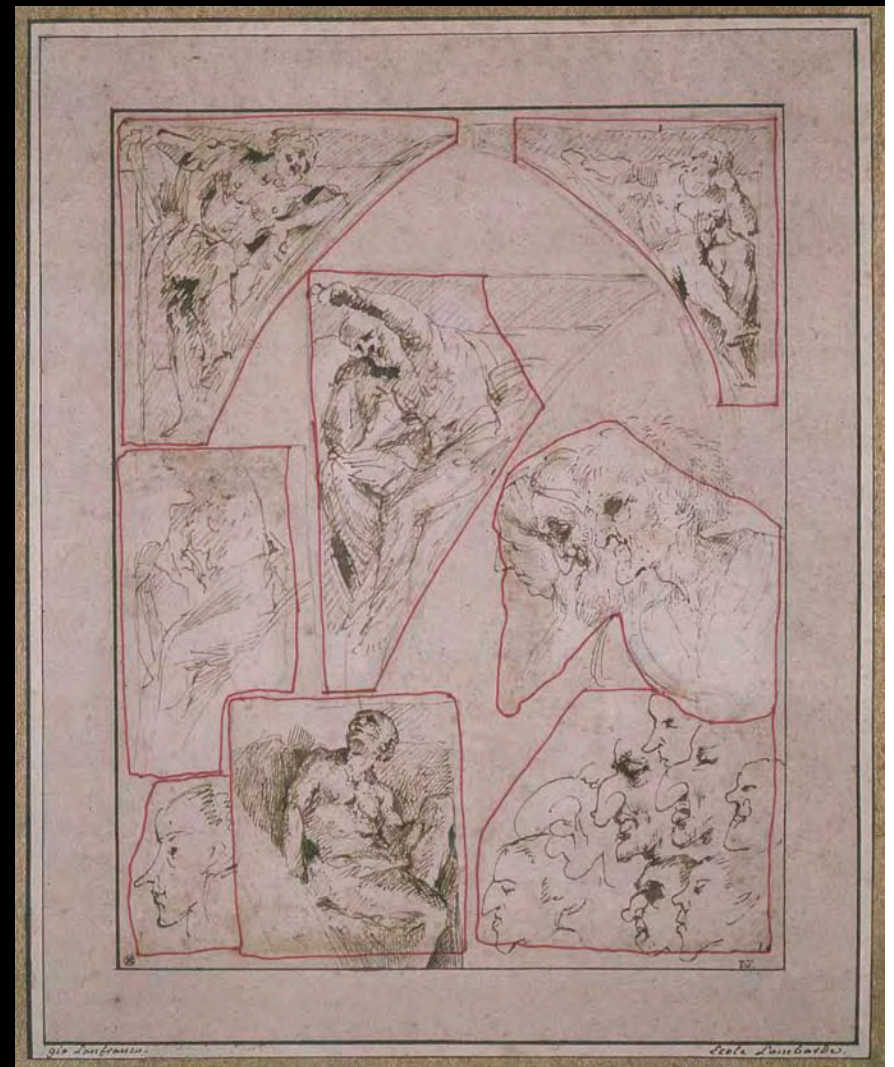
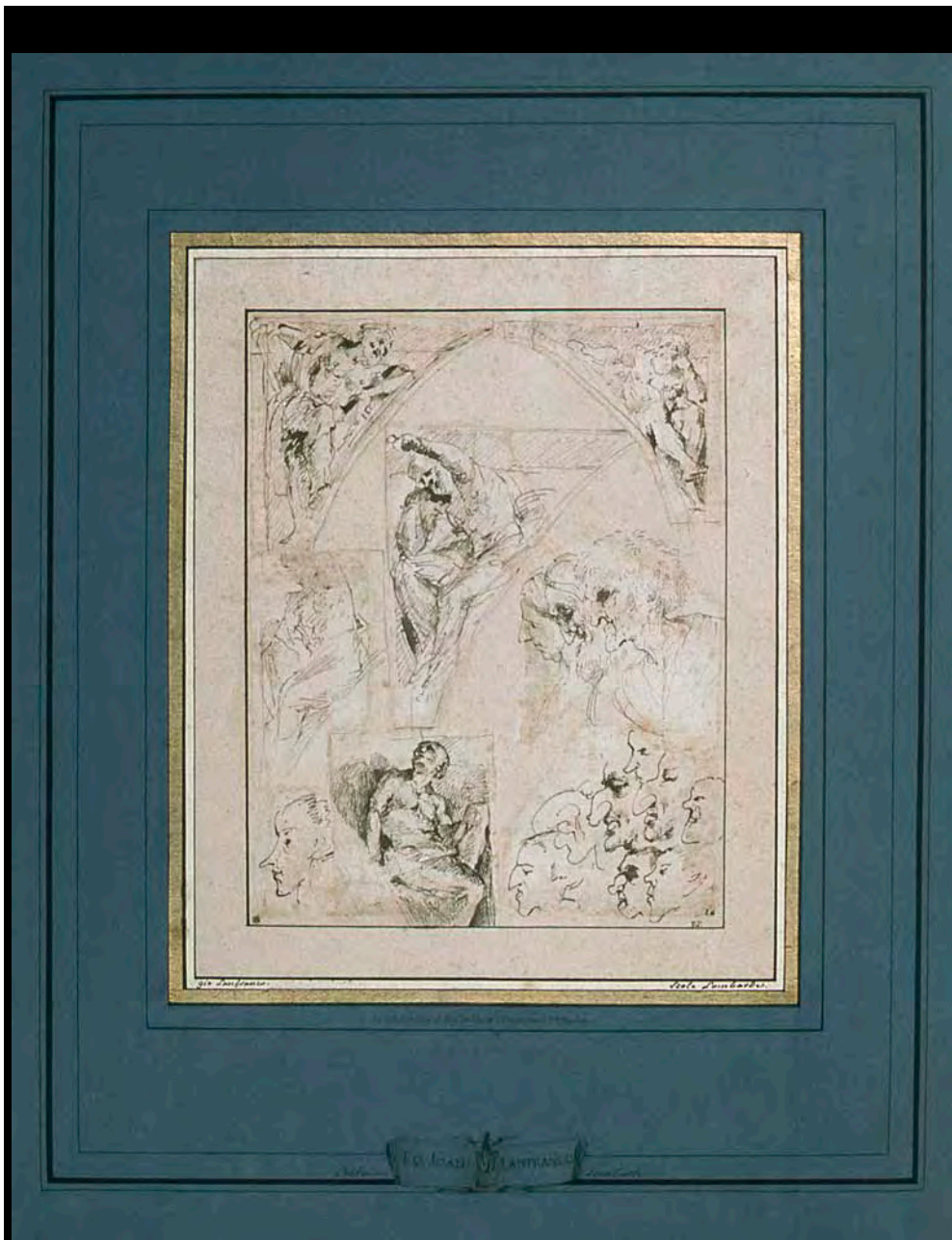
A recto-verso drawing, once on one sheet of paper, split into 2 separate sheets by Mariette.



A successfully split eighteenth-century paper.



An unsuccessfully split eighteenth-century paper.



A drawing from Mariette's collection composed of fragments, possibly the result of a split gone awry.





An example of ink migration in a drawing from Mariette's collection. Ink migration is probably why Mariette split recto-verso drawings.



Julier clave Pontificia vitium primens, quam in pariete cujusdam  
domus Bononie feliciter depinxit

A final example of Mariette's mounts.